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C. COQUELIN AND SON.

Photo photograph by Thore, San Francisco.

THE DRAMATISTS HONOR IRVING.

The members of the American Dramatists' Club and their guests sat down about midnight last Tuesday to a delightful banquet at the Imperial Hotel. Henry Irving, the specially invited guest of the occasion, sat on the right of Charles Alfred Byrne, who presided, owing to the absence of Bronson Howard, the president of the club.

Among the other guests were Daniel Frohman, George Lederer, Blakely Hall, Emilio Pizzi, C. H. Metzger, Franklin H. Sargent, Bram Stoker, Al Hayman, Will McConnell, Joseph Brooks and many others. A partial list of the members who were to attend the banquet was published in our last issue. They were all there, and many more besides. Nearly every member brought one or two guests.

A menu designed by Alfred Thompson was laid at each plate. The menu contained the inscription, "Dramatic Authors of America to Henry Irving," and the motto, "Great welcome makes a merry feast." The "great welcome" was not confined to the feast alone, however, so far as Mr. Irving was concerned. About the time that the feasters were dallying with the *gâteaux asservés* and sipping their *café noir*, Joseph I. C. Clarke, managing editor of the *Morning Journal*, arose and delivered a graceful and interesting speech, in which he extended a most hearty welcome to Henry Irving on behalf of the American Dramatists' Club.

Among other "happy" things Mr. Clarke said in the course of his speech was his description of farce-comedy as something funnier than comedy and noisier than farce—if not funnier than comedy it developed unexpected striking qualities, but if it filled the bill it ran for a year and a half. He alluded to emotional drama of the melodramatic species as two hours and a half of impending evil that never arrived—the buzz-saw that threatened to cut the hero in two, but was always stopped in the nick of time. He referred to dramatists who fitted stars with plays as "astral tailors." Sometimes a star owned a St. Bernard dog, a fire engine, a tank, or a dog house. He then went to an astral tailor and said here's the material, write me a play around it. It was not surprising, therefore, if the astral tailor sometimes made a misfit.

Mr. Clarke said that some good plays had been written on incidents of our civil war, but the most interesting feature of the drama in this country was the evolution of the American idyllic drama in Alabama and Shaw Acres. After complimenting Ellen Terry, and declaring that Irving was in the direct line of succession from Garrick, he concluded his speech as follows:

"In praising your stagecraft, sir, we do not intend to make you climb the property ladder to a tailor-made immortality in a name painter's paradise, for we recognize as your permanent claim the great impersonations imperishably linked with your name." Mr. Clarke then proposed the health of Mr. Irving, and the members attested vocally that their actor-guest was unquestionably "a jolly good fellow."

As a preliminary to his prepared remarks Mr. Irving said that Mr. Byrne, in introducing him, had complimented him on his stagecraft, his scenic settings, and the use he made of stage lights. If, as Mr. Byrne said, his methods had stimulated American managers to devote more attention to scenic details he was, of course, delighted to hear it. He believed that "stage illusion" was necessary to the enjoyment of any play. He had worked valiantly to obtain this illusion in everything he had produced in recent years. Mr. Irving continued as follows:

I confess to a feeling of personal satisfaction in meeting this great and hospitable company, for you will understand it is most agreeable to an actor to stand up among dramatic authors and make a free and independent speech which is not in the prompter's book.

I feel as if I were presenting a little drama of my own, and showing an audience of experts how it ought to be done. I dare say you have never noticed that exhibition in the actor though I seem to have heard of successful plays which after a year or two are announced in the advertisements as the fruit of collaboration between the distinguished actor and the semi-distinguished playwright. When that happy moment comes you must make allowance for the misapprehension by which the actor loses his identity as that of the author and becomes so familiar with the ideas to which he gives utterance for hundreds of nights that he at last mistakes them for his own. The most wonderful part of this psychological mystery being that he goes on saying authors' lines, and that, I suppose, is the most reason why the author does not always enter into the spirit of the delivery by mistaking himself for the player.

But, gentlemen, you must have observed a more singular delusion still, and that is the assumption of some writers of fiction that they could and they would become dramatists if the stage were only worthy of the enterprise.

"I recollect certain statements to this effect by some well known and esteemed novelists. They were deterred from winning fame and fortune in the theatre by the disconcerting absence of literature from the modern drama, and by the still more disconcerting presence of actors, especially those unfortunate actors who happen to be managers."

If the actor could be taught to keep his proper place, if the actor could be induced to sit in his proper place like the king in the nursery rhyme, counting up his money, and if the public could be persuaded that the literary merit of the novel was the chief requirement for the drama, well, then, I think these eminent writers might be induced to take up our neglected and contemptible drama and make it a magnificent instrument of culture, but somehow they overlook the trifling condition that to write for the stage demands special qualifications, special study and a special atmosphere. Gentlemen, it is not for me to enlarge on the subject for your benefit, but when I think of some of the plays which have done honor to the dramatic authors of America, when I recall the vivid portraits of life, the varied comedy of your President Bronson Howard (Guy Carabin, Clyde Fitch and many others), I am disposed to admit that the modern drama is unable to hold the mirror up to nature. You have the stimulus of a public which I suppose, with the exception of the French, are the most inveterate playgoers in the world. Of that characteristic of the American people I speak with the liveliest gratitude. Their keen interest in the stage is in keeping with the restless character of the national mind, and it becomes plays from Shakespeare to those of the present day.

We find the camaraderie of all branches of our profession strongly on such an occasion as this. We find it perhaps more keenly when the hand of death takes from us those whom we dearly love. You have lost Edson Booth, a loss greatly felt by the whole world of art, by all who had learned to admire not only his great gifts, but also his simple, charming character. Lawrence Barrett, too, has gone, and our dear friend Florence, the sweetest and kindest of good fellows, whose memories which it is our duty and our privilege to cherish, and I

cannot but think that our dead friends could have no greater happiness than to know that these memories must cement strongly the bonds of good will which unite us here to-night.

Joseph Howard indulged in some farce-comedy remarks in what Mr. Irving was pleased to allude to afterwards as the "imitable manner of Mr. Howard." He acknowledged that Mr. Irving was a great actor, but he was something more than that—he was a thoroughly good fellow, which anyone could testify to who had ever enjoyed his genial and genuine hospitality in London. When Mr. Howard remarked that there were other fine actors in the world, and he, for one, did not propose to stand up and paint Mr. Irving's exterior red, white and blue and gild his insides, nobody laughed more heartily than Mr. Irving himself.

Others who spoke in the course of the evening were John W. Keller, Augustus Pitou and Henry Guy Carlton. Mr. Irving gave some funny reminiscences of his stage career. He also declared that he was looking for a "good" play, and if any member of the Dramatists' Club had a "good" play in his pocket to let him have it at once.

Before the banquet was turned into a social session a committee was appointed to request John A. Herne to give a special matinee of *Shore Acres* for the purpose of having Mr. Irving attend a "good" American play.

NOT VERY JOLLY.

Sadie Stringham has left the Jolly Old Chums company. She writes to *The Mirror* about it as follows: "Mr. Anderson, the manager, left the company suddenly in Indianapolis where the newspapers announced that he had been succeeded by H. P. Keen, who claimed that he was simply paying a royalty to Anderson for the piece. Our salaries were two weeks in arrears and we were losing two and three nights each week through being laid off. I asked Mr. Keen for a settlement. He said Anderson had withdrawn and would furnish no more money; that if anything came in we should be paid, and if not we would have to go without. I refused to look upon Keen as the responsible man, but said I should hold Anderson, whose name is signed to my contract. At Omaha I employed a lawyer who forced a settlement from Keen and a ticket to Kansas City. I am now suing him for my fare to New York and for wardrobe that he was to furnish but that I had to provide myself. The company has done no business for six weeks and the people get only a few dollars a week, as so many nights are lost. I write this to explain why I am at liberty."

SINGING WITH MONEY.

A despatch from Salisbury, Md., last Wednesday, stated that Edward Solomon, treasurer for James Young, the young Baltimore tragedian, had decamped from the former place with \$500 of the actor's money.

GOSSIP OF THE TOWN.

John Drew is rehearsing Henry Guy Carlton's play, *The Butterflies*, at Herrmann's.

The week before Christmas the Aristocracy company will be off in New York.

Jerome Vermilyea has signed with Eagle's Nest.

Judge McAdam, of the Superior Court, has granted to Helen Dunsford-Ward an absolute divorce from John M. Ward.

James R. Adams is working on a new stilt specialty for next season.

Tim Mason last week said that Arthur Lloyd seemed to be rapidly making a name in the role of Bob Appleton in *The Lost Paradise*. All of which was true, with the exception that Prince Lloyd was the actor named.

James Churchill has gone in advance of Edith Totten.

"Aunt Louisa" Eldridge was the guest of Mrs. Henry E. Abbey at the opening of the opera season.

Edith Kenward, now in London, has received an offer to appear under the management of George Edwards. She has declined it, and will return to America, probably in January.

Ward and Vokes, the clever comedy team, known as "Percy and Harold," are engaged by Eugene Tompkins to do their specialties in *The Black Crook* in Boston.

Frederick Ward revived Damon and Pythias at the Alvin Theatre, Pittsburg, on Saturday evening, marking the conclusion of a large week's business. The event had a special interest from the attendance of Knights of Pythias, of which order Mr. Ward is a prominent member.

F. D. Carlin, manager of Moore's Opera House, Bridgeton, N. J., telegraphed to Tim Mason last Friday: "Garland Gaden's *The Young American* played to a packed and enthusiastic house last night. The play and company are strong—positively the best attraction seen here this season."

Arthur F. Ward, manager of the Ward-James company, was in the city last week arranging for another appearance of that organization here.

A despatch, not signed, from Morristown, N. J., last Friday, stated that Kelly and Kennedy made their first appearance as joint stars in that place on Thursday night to a crowded house.

Ida Mülle has joined the vaudiville forces of Manager B. F. Keith.

Frank W. Sanger has secured an attachment for \$500 against Lewis R. Stockwell in a suit for royalties on Mr. Potter of Texas and Mr. Barnes of New York, played by Mr. Stockwell when he was manager of Stockwell's Theatre, San Francisco.

Mary Hampton (Mrs. E. J. Henley) has been granted an absolute divorce from her husband by Judge McAdam of the Superior Court. The decree was entered last Friday.

A banjo, guitar, and mandolin concert will be given on Wednesday evening under the auspices of C. Edgar Dobson and Joseph H. Shaw at Carnegie Hall.

Sadie Stringham retired from the Jolly Old Chums company at Omaha, and was last week a visitor at Kansas City, where she was once a church singer.

Washington Hall, at Pontiac, Mich., has been transformed into a theatre called the Lyceum. Sam J. North, the manager, has wholly remodeled the house, provided new scenery and stage appliances, and erected a balcony that will seat 160, and the house is now the only one in Pontiac with theatrical features. The new house was opened on Nov. 21, 22.

"Parson" Davies reports good business in Pennsylvania with his Uncle Tom's Cabin.

M. Marins has been engaged by John Russell to stage his *About Town*, in which most of the members of The City Directory company will be seen.

The Professional Woman's League served a Thanksgiving luncheon on Thursday.

Catherine Linyard-Sweetser, who was to have sung the part of Mabel during the production at the Brooklyn Academy of Music last week, was unable to appear, owing to a severe cold. The regrets expressed by the Brooklyn press and by her many friends evinced the esteem in which she is held by the music loving people of Brooklyn.

William Barry has been enjoined from using the title of *The Rising Generation* for his play recently produced in this city.

Richie Ling has begun suit in the Supreme Court to recover for an alleged breach of contract by Rudolph Aronson.

Charles E. Inslee and Bella Stokes, both members of the Boston Grand Opera House stock company, were married in that city on Monday last week at the residence of the Rev. Loren B. MacDonald, and by that clergyman. The groom is the son of Robert C. Inslee of Jamaica Plains. Fred C. Reuter, of Rosbury, attended him. The bride is the daughter of the late S. Q. Stokes and a sister of Mrs. John Stetson.

The Seidl Society gave a matinee at the Academy of Music, Brooklyn, last Friday, for the benefit of the building fund of the Brooklyn Orphan Asylum. The soloists were Mme. Materna and Emil Fischer. The choir boys of Grace Church sang.

B. F. Keith gave to each of his employees in Boston, Philadelphia, Providence and New York a Thanksgiving turkey—numbering about 1,000—and sent "Aunt Louisa" Eldridge a cheque for the stage children's entertainment.

Andrew and Jack Moynihan presented to Charles A. Gardner a handsome meerschumpe during his recent engagement at the Windsor Theatre, Chicago. Mr. Gardner has added to his company a fine St. Bernard dog that weighs 150 pounds.

Edith Carew was specially engaged by Arthur Rehan to play the eccentric comedy part in his production of *Mixed Pickles* at the Academy of Music, Halifax, N. S., last week. Miss Carew's comedy work has been highly praised in Canada.

Indisposition caused Patti to abandon her concert in Rochester.

Bonne Lottie, a child variety actress, was arrested in Niagara Falls last Monday by an officer from Rochester on a warrant charging her with having performed in the latter city on Sunday contrary to law. Manager Robinson, of the Musée Theatre, Rochester, was also arrested for having permitted the performance. Police Justice Ernst of Rochester decided that there was no violation of the Sunday theatre law, and Manager Robinson and his assistants were discharged.

Annie Ward Tiffany played on Thanksgiving Day in Hartford, Conn., to nearly \$1,500. During the performance she was presented with a large live turkey. The fowl was harnessed with ribbons in the form of lines, which Miss Tiffany took and guided the proud present behind the curtain. This turkey was prepared for the holiday by the same farmer that sent turkeys to Grover Cleveland and Joseph Jefferson.

William S. Mullaly, a violinist and orchestra leader, who has been in the Insane Hospital at Westboro, Mass., for some time, is dying of paralysis. He is a brother of John C. Mullaly, the orchestra leader, of Boston and Newport. He has a wife and child, and for a time was orchestra leader for Russell's Comedians. A benefit will be given him at the Park Theatre in this city, on Sunday evening, Dec. 17.

George W. Pain tendered a dinner to his employees in Brooklyn recently, in appreciation of their services during the exhibition of fireworks at the World's Fair.

A suit has been commenced by Jennie Reiffarth against Eva Mountford to recover \$700 back salary, and \$750 paid for costumes for a thirty weeks' tour for which the defendant engaged her.

A despatch to *The Mirror* says that Kitty Cheatham's opening in Nashville, Tenn., last week was the greatest social event in the history of the Vendome Theatre in that city. Every seat was sold before the company arrived, and Miss Cheatham received an ovation from an audience composed of the elite of the city, and the stage was transformed into a veritable floral bower.

Jefferson de Angelis, comedian in *The Prodigal Daughter*, lives at Ludlow Station, Yonkers, and comes to the city daily. One day last week Mr. de Angelis ran to catch a train city-bound, and leaped upon the rear platform of the last car but missed his grasp upon the railing. Falling backward, his foot caught in the step, and he held himself swaying almost horizontally by his body muscles for a few moments, the train in the meantime getting speed, when he was pulled upon the platform by ex-Senator Ramford, who had seen him running for the train, and came out on the platform to learn what had become of him.

IN THE WIND.

A. M. Palmer is rather nettled that it should be intimated, because he has let Maurice Barrymore leave his stock company and appear in Rose Coghlan's support, that his organization is without a leading man. "Both E. J. Henley and Edward Bell are leading men, and remain with me," said Mr. Palmer. "Furthermore, when the company starts for California, shortly, it is quite likely that Wilton Lackaye, who has been lent by Mr. Palmer to Aristocracy, of which he owns a third interest, will rejoin it."

Leonard Boyne, the English actor, who rides "Rochefort" in the steeple chase every night in *The Prodigal Daughter* at the American Theatre, tells me that when he starts here under his own management next season, there will be no horses associated with any of the productions he will make. In England Mr. Boyne is known as a romantic actor with a varied repertoire, but in New York he is alluded to generally as "Oh, yes—the man that rides a horse." This may classify Mr. Boyne in some minds, but it is not calculated to delight an actor that has appeared as Hamlet.

That was a gigantic multitude gathered together at the reopening of the Metropolitan Opera House last week. Who was there? Well, I noted Cornelius Vanderbilt, Will McConnell, Ward McAllister, John Russell, Ogden Goelet, Wemyss Henderson, Signor de Vivo, J. Lee Taylor, Nat Roth, Reginald De Koven, John W. Mackay, Agnes Booth, Levi P. Morton, Victor Harris, Mrs. William Astor, and Signor Perugini.

"Doc" McDonough, who used to be manager of the Palisades Amusement company, and who was the first business manager of the Imperial Music Hall, is splurging in Chicago. It will be remembered that "Doc" went to England to have a chat with a syndicate—a most impressive word—which was to erect for him a magnificent music hall in this city. "Doc" even went so far, one fine day, as to point out to me the exact spot on Broadway where the hall was to be. The spot remains. But "Doc" has opened a music hall in Chicago. He has called it *The Savoy*. Barney Avery, who has just returned from there, says that the plan is doing well, and that "Doc" himself has had an effect upon Chicago second only to that produced by the Fair. He has brought with him several trunks full of London-made clothes. The daily papers devote columns to his appearance, and he is reproduced in evening dress, in riding costume, and in shooting togs. It is seldom we run across a man who combines, in this way, the power to send out not duplicated "stuff," and wear a kaleidoscopic wardrobe.

The Trocadero in Chicago is to close on Saturday. During the Fair, thanks to the engagement of Sandow, it did a very large business, but now everything is changed.

In Boston the other night I was considerably surprised to hear a charming melody by Edgar S. Kelly sung in the first act of *Venus*, Gus Kerker's opera, without any acknowledgment of the source.

"Mons." Marins, Frenchman, play producer, actor, raconteur, optimist, was in town for a few days last week en route to Washington, D. C., where Rosina Vokes plays her farewell engagement this week. From Washington Marins will go to Chicago for ten weeks. He will make the production there at Henderson's Opera House, of John Russell's latest, *In Town*. Russell has given him *carte blanche*. The principal comedy part is that of a barber and it is possible Marins himself will play it.

Marins, by the way, will make this country his home. He is certainly progressive; born in France, migrated to England, settled down in America.

Pretty Bessie Cleveland, who sings the role of Captain Delaunay in *Erminie* at the Broadway, was absent from the cast last week. This was due to the fact that her mother has just died unexpectedly.

When Nina Farrington sailed away for England a fortnight ago she declared she would return in season to appear in *The Voyage of Suzette*, which is to be staged at the American Theatre in three weeks. T. Henry French also made an announcement that if Miss Farrington was not on hand at the first rehearsal he would engage someone else for her part. The first rehearsal has come and gone—without Miss Farrington. It is pertinent to say in this connection that it is not always wise to take French leave.

Jennie Joyce tells me she will never return to the stage. On the other hand, Theo, the Parisian opera bouffon, who is here, declares she will again attempt to dim the footlights. So it is fate even things.

In common with many others, I have been laboring under the delusion that the Theatre of Arts and Letters is dead. Henry Burden McDowell, who was responsible for its existence, assures me that my supposition is ill-founded. "The Theatre of Arts and Letters," says he, "can never die. The point is, that its members do not have to pay dues. In that respect it is different from the Vandeville Club." Mr. McDowell is positive he will never again become actively interested in the Theatre, but he predicts someone else will.

The success achieved by Fritz Williams' calves in An American Duchess at the Lyceum Theatre was not anticipated by Mr. Williams. He remarks to his brethren in the Lamb's Club that it is strange that when he appeared as a ballet dancer in the Lamb's Public Gambol, at the Broadway Theatre last Spring, no comment was made on his nether limbs. Mr. Williams should remember that in the Lamb's Gambol there were many other humorous incidents to direct attention. In the American Duchess he promotes out-of-dueces.



Abbey's.—Henry VIII.

Cardinal Wolsey..... Mr. Irving
King Henry VIII..... William Terriss
Cardinal Campeius..... Mr. Lacy
Capucius..... Mr. Tabo
Cromwell..... Mr. Vincent
Duke of Norfolk..... Mr. Haviland
Duke of Buckingham..... Frank Cooper
Duke of Suffolk..... Mr. Tyars
Earl of Surrey..... Clarence Hagne
Lord Chamberlain..... Alfred Bishop
Gardiner..... T. Archer
Cromwell..... Martin Harvey
Griffith..... Mr. Howe
Queen Katharine..... Helen Terry
Anne Bullen..... Miss Coleridge
An old lady..... Maud Milton
Patience..... Mrs. Tyars

When the excellence of the *mise-en-scene* of Mr. Irving's production of Henry VIII. is considered, it is not singular that the play enjoyed a long career of favor at the London Lyceum. Nothing more complete, more elaborate or more beautiful in stage settings comes to mind, and the pageant gave great pleasure to the eyes of the large and appreciative assemblage that saw it in Abbey's Theatre last night.

A wealth of labor, of study, and of money has been expended upon this production, with a result that is pictorially impressive, albeit somewhat panoramic. As scene after scene was unfolded, and as the teeming life of the period of the burly king was reproduced with marvellous realism, the spectator for the nonce seemed to live in that time, for of such power is the illusion created by the wizard Irving. The processions, the masque in the Cardinal's palace, the ecclesiastical court—these were pictures of a kind not often seen upon the stage, and not soon to be forgotten.

As an historical show Mr. Irving's production is worthy of the highest praise that can be bestowed upon it. But as a dramatic interpretation of Shakespeare's play it is far from satisfying. The representation in respect to the acting is the weakest that Mr. Irving and his associates have shown us. True, Henry VIII. is not remarkable among the Shakespeare plays for its histrionic opportunities; nevertheless, with due allowance for this fact, the performance last night was a disappointment to the admirers of Mr. Irving and Miss Terry.

As the Cardinal Mr. Irving showed little of the quality associated with the character. He was too proud or arrogant enough; he was too pliant, too smooth-tongued, too gracious in bearing. In appearance he did not approach the ideal of Wolsey. There was more in it of Mephistopheles than of the ambitious, iron-hearted prelate. His reading was not notable either for incisiveness or subtlety. His elocution was unusually faulty. Perhaps the cold from which the actor appeared to be suffering intensified these defects.

Miss Terry was quite out of her element as the Queen. In the trial scene she was unable to give the part its dignity, nobility and power. It is not in roles of Katharine's calibre that Miss Terry shines. Sweetness is hers, but not force.

Mr. Terriss was an acceptable King Henry. Mr. Cooper gave an intelligent but not a sympathetic performance of Buckingham. The rest of the characters were not played with any special degree of skill.

Metropolitan.—Grand Opera.

PHILEMON ET BAUCIS.

Jupiter..... Mons. Plancon
Philemon..... Mons. Mangiere
Vulcan..... Mons. Castimary
Baucis..... Mme. Sierid Arnoldson

CAVALIERIA RUSTICANA.

Santuzza..... Mlle. Emma Calve
Lola..... Mlle. Olympia Guercia
Lucia..... Mlle. B. Meister
Alfo..... Mlle. S. Duriche
Turiddu..... Sig. Francesco Vignas

Had the public foreseen the triumph Mlle. Emma Calve would make in Cavalleria Rusticana there would not have been an empty seat in the Metropolitan last Wednesday evening. As it was, an assemblage of only moderate proportions witnessed what is, in all probability, the most interesting event of the opera season.

Calve justifies the extravagant praise that preceded her from Europe. She has a remarkable voice, of fine tone and quality, and wonderful carrying power, her expression is marvellous; her histrionic gifts are superior to those of any operatic artist New York has seen. Indeed, it is a question if the *future* she created as Santuzza on Wednesday was not due more to her acting than to her singing of the role.

Calve's face is strikingly beautiful, and its beauty is of a rare and impressive type. Her tendency to *enbonpoint* helped rather than detracted from her appearance as the Sicilian peasant. Her conception of the character is in harmony with that of the illustrious artist, Eleanora Duse, although in the performance there is more of picturesqueness and less of realism than is found in Duse's incomparable impersonation. Nevertheless, Calve gave a remarkable picture of the lumbering, dull-witted peasant, overwhelmed with the sense of her shame and of the perfidy of its author. She sang with great power and passion, especially in the great scenes with Turiddu and Alfio. The house followed her with breathless interest, and in this attitude it was joined, strange to relate, by the denizens of the boxes! At the conclusion of Mascagni's little masterpiece the house cheered the triumphant prima donna to the echo.

In spite of the inefficiency of the chorus, the rendering of Cavalleria was altogether

the best that we have had. The orchestra, under Signor Bevilacqua's direction, played the overture and the intermezzo superbly. Francesco Vignas, the Spanish tenor, made his New York debut as Turiddu. He is a short, stout man, not distinguished by manly beauty, whose voice is pleasant, if not powerful, and whose singing is marked by considerable dramatic feeling. Expectation was raised to quite a high pitch by Signor Vignas' delightfully delicate rendering of the serenade that occurs in the overture to the opera. It transpired that he is at his best when he is heard and not seen, for as Turiddu he presented the aspect of a funny, puffy little man, with an absolute lack of repose that irritated the auditor's nerves. In his scene with Santuzza he insisted upon grabbing frantically at Calve every moment or so, until one wished to beg him to desist in view of the load of mimic suffering she was compelled to bear, without Signor Vignas' repeated assaults and batteries.

M. Dufrique neither vocally nor physically suggested the burly teamster, Alfio, although he is entitled to be set down as a conscientious artist. Mlle. Guercia and Mlle. Bauermeister were only passable in the roles of Lola and Lucia respectively.

Mascagni's opera was preceded by Gounod's *Philemon et Baucis*, sung in French. The score, as our readers know, is graceful and pretty; but it is lacking in interest, nevertheless, and is monotonously insipid. It is neither flesh, fish, fowl, nor good red-herring; neither grand opera, nor opera comique, nor operetta, but a curious mélange of all three. It served, however, on this occasion to introduce an artist of the first rank, Monsieur Plancon, who scored a pronounced success as Jupiter. He is a man of splendid presence, with a bass voice of grand quality and power, especially in the upper register. He sings with marvellous ease and art, and bears himself with majestic dignity. Even with the limited opportunities afforded by the role of Jupiter Monsieur Plancon completely won his audience and foreshadowed a brilliant career during the present season. Let Edouard de Reszke look to his laurels!

Madame Sierid Arnoldson sang Baucis charmingly. She is not blessed with dramatic instinct, but she is an accomplished vocal gymnast, and her light, silvery voice is most agreeable. Philemon was indifferently sung by Monsieur Mangiere, who may have been nervous on his first appearance in this city. He seems, however, to belong to that class of lyric tenors that are so numerous in France, where they are turned out of the Conservatoire hoppers by the dozen. Signor Castelmarty's Vulcan was excellent.

LOHENGRIN.

Elsa di Brabant..... Mme. Nordica
Ortruda..... Mlle. Guercia
Friedrich von Telramondo..... Mons. Lasalle
Ernani L'Uccellatore, Mons. Edouard de Reszke
L'Anacle del Re..... Sig. de Vignas
Lohengrin..... Sig. Vignas

The performance of Lohengrin last Friday evening was more of a dress rehearsal than anything else. It was owing to the fact that none of the principals, with the exception of Edouard de Reszke and M. Lasalle, seemed to be able to dispense with the services of the prompter, that there was no apparent attempt at dramatic action.

Mme. Nordica is gifted with an excellent voice and a charming personality, but her Elsa was not up to the mark. Her robes were, indeed, magnificent, but her portrayal of the love-lorn Princess of Brabant could not be compared favorably either from a vocal or histrionic standpoint with the work of her predecessors in the role.

Mlle. Guercia proved very commonplace as Ortruda, and frequently sang flat. M. de Reszke as Ernani, and M. Lasalle as Friedrich, both did what they could to add dramatic strength to the performance.

Signor Vignas' rendering of the swan song went far to redeem his mediocrity in the matter of acting. His Lohengrin in the latter respect was not the gallant, poetical knight of the Holy Grail that the part exacts.

The chorus were badly drilled, and they often sang out of tune. The orchestra was also at times very much at sea. This, in itself, would ruin any performance of Lohengrin, which depends as much on a proper rendering of the orchestration as on vocal and histrionic excellence on the part of the singers.

Tattersall's.—The Hagenbeck Exhibition.

On Thanksgiving night a novel entertainment was set before New York at Tattersall's, corner of Fifty-fifth Street and Seventh Avenue, and there have been a succession of crowded houses since to witness it.

This novelty is Hagenbeck's Animal Show, which was one of the features of the Midway Plaisance at the World's Fair. It may be said that animals merely are not curiosities in this city, for we always have the collection in the Park, and the annual circus and menagerie adds its entertainment of a similar kind. But the Hagenbeck Show is very different.

An arena has been built at Tattersall's, with a raised ring for the performance in the centre and accommodations for spectators all around it. Danger has been prevented by enclosing the performing arena within an iron cage that reaches to the ceiling, yet which does not obstruct the view.

At the opening performance, the first animals that appeared seemed to render such precaution unnecessary. There were two Shetland ponies, two boar hounds, and a very small elephant—said to be the smallest ever publicly shown. At first the elephant was not in evidence. A trunk was brought in, and from this the wee pachyderm was tumbled when her turn came, to the great delight of the children in the audience. Marcela Berg, the tramer of these animals, put them through many tricks that were entertaining. A clown followed with three wild boars, wicked looking beasts, that walked solemnly on their hind legs and drew one another around in chariots as soberly as the best broken horses might have done.

The wisdom of the cage became apparent when a lion called "Black Prince," trained by W. Philadelphia, was brought into the arena. This lion is by no means civilized in behavior, as he seems to protest against his work by snapping and snarling in a way that suggests the bloody doings of his kind in the jungle. Under the control of his master, however, he jumps upon a horse's back, provided with a platform, and rides around the ring in circus fashion, much to the astonishment of those who see his apparent viciousness. The head and neck of the horse are protected with spikes from any attack by the lion. A big boar hound is in the arena during this performance, it is said to protect the trainer against the lion.

The most interesting part of the performance is the introduction of a group of seventeen animals into the arena at once, under the mastery of Heinrich Mehrman. Four lions, two tigers, two leopards, two black bears, one white polar bear, and six boar hounds make up this collection. The boar hounds are the police of this performance, and they keep the greater beasts in their places on seats when they are not required in the performance. Walking on their hind feet, treading globes, and walking the tight rope are some of the strange accomplishments. After forming a pyramid, these animals are set loose to play together, and grotesque play it is.

Five large Nubian lions are shown by Professor Darling, who is as fearless with them as he would be with so many trained dogs. One of them rides a bicycle. One of the most effective scenes is furnished by three lions, two of whom draw a chariot in which the third sits in royal robes and crowned as a king. The Hagenbeck Show ought to interest New York indefinitely.

Star.—The Three Guardsmen.

Alexander Salvini is in his second very prosperous week at the Star in *The Three Guardsmen*, and will on next Monday night produce *Zamar*, a drama by Paul Kester.

The pride that Tommaso Salvini has expressed in his son Alexander as a growing actor, after having originally discouraged the young man's desire for the stage, has been endorsed by the public as a proof of merit.

The younger Salvini has established himself as a favorite in the metropolis, which saw his earlier efforts kindly, and he is popular throughout the country. His revival of *The Three Guardsmen* last season at the Manhattan were off any novelty that the play may have then possessed for New York, and its large patronage at the Star must be credited mainly to the ability with which Salvini illustrates the ultra-romanticism of its leading character.

There is no doubt that in the role of D'Artagnan, Salvini is seen at his best. In temperament, as well as in physical resiliency, he furnishes almost an ideal picture of the impulsive, ingenious, gallant, adventurous and fearless Gascon. His spontaneity is one of the chief charms of his performance. This young actor has achieved wonders in his study of English, and it is only in the scenes of greatest quickness of speech that he shows lack of absolute mastery of the tongue.

The Three Guardsmen is staged well at the Star, and is generally well acted.

The company includes such well-known players as William Redmond, John A. Lane, William Harris, Augusta De Forrest, Eleanor Moretti, Maude Dixon and Ben Johnson.

Herrmann's.—Variety.

Vaudeville succeeded Philemon and Baucis at Herrmann's Theatre on Monday night, and judging from the size and the pulse of the audience, the change will be a profitable one.

The bill was headed by Hines and Remington, whose sketch, "Our Pawn Shop," evoked much laughter. Mark Murphy, the imitator, also tickled the audience. The Harrison Sisters were clever in songs and dances. The Weston Sisters, as a musical team, displayed considerable ability.

The other numbers were filled by Weston, the musical comedian; Gubal and Greville, in magic and psychognostism; the Gotham City Quartette; Ward and Lynch, in comicalities; and Prof. Welton's Cat Circus.

Koster and Bial's.—Vaudeville.

The second week of straight vaudeville at Koster and Bial's began last night. There are many performers in the present programme, but they are not a case in point that there can be too much of a good thing. Each is remarkably clever in his or her specialty.

Eunice Vance sings and dances with abandon that is infectious. Frank Bush springs quite a number of new jokes and a few that are old. Edme Lescart, who has become quite a favorite at this place, continues her topical songs. Clara Qualitz and Clara Neumann have added some graceful figures to their sinuous dance.

Grand.—A Nutmeg Match.

A Nutmeg Match, under management of Litt and Davis, opened a week's engagement at the Grand Opera House last night auspiciously. The company includes Ralph Stuart, Beaumont Smith, Mrs. Beaumont Smith, William E. Wilson, Alfred Beverly, Edward McWade, Oscar Schreiner, Josephine Laurens and Annie Buckley. The scenery is handsome, and the mechanical contrivances are realistic, the great feature being a huge pile-driver in operation. By a device of the villain, the hero is placed in dire peril under this machine, but he is rescued by the heroine with telling effect.

People's.—A Flag of Truce.

Walter Sanford's *A Flag of Truce* was applauded at the People's Theatre last night. It has before been seen in this city, but is still popular. The cast is a capable one, and the scenery is elaborate. The feature of the play is the quarry scene, with its terrific

holding a great stone which menaces the life of the hero. A good week is promised at the People's.

Fourteenth Street.—The Power of Gold.

Walter Sanford's melodrama, *The Power of Gold*, moved down to the Fourteenth Street Theatre on Monday evening, and will entertain at that house this week. The play is elaborately pictured scenically, and has a company fully competent to illustrate its exciting incidents.

The acting of Mary Timberman in the part of the adventure was forceful, and at times so realistic as to elicit hearty applause. Lile Leigh as the much abused heroine, made a good impression, as did also George Turner in the character of her husband. The comedy element was supplied by Gertrude Roberts and Edward J. Heron who were most amusing.

Imperial.—Farce-Comedy and Vaudeville.

A bill, consisting of spectacular farce-comedy and vaudeville, pleased the patrons of the Imperial this week.

The City Club serves to show a bevy of maidens in taking costumes, and to introduce some lively music.

Among the specialty people, Josephine Salino, Omene, Ramza and Arno, and the Sisters La Pousa are especially good.

Tony Pastor's.—Variety.

Lillie Langtree, who has scored a success at Tony Pastor's, is the main feature at that theatre this week. There are other clever performers with her, however, in Mlle. Duclerc, J. W. Kelly, Will H. Fox, Florrie West, Little Sable, Conway and Clark, Frank E. McNish, the Sankey Brothers, and Morton and Revelle. The programme is varied and interesting.

Irving Place.—Der Vogelhaendler.

Conried's Ferenzy German Opera company presented *Der Vogelhaendler* (The Tyrolean) at the Irving Place Theatre on Monday night and was greeted by a very large and appreciative audience.

The opera is well staged, cleverly cast and admirably sung. Carl Schulz, Lucie Verdier, Leopold Deutsch, Charlotte Tischler and Max Monti carry off the honors singing the leading roles respectively.

Jacobs.—The Operator.

The Newell Brothers, twin stars, made their first metropolitan appearance this season in *The Operator* at Jacobs' Theatre last night, and were heartily greeted. This play has been improved in text, in staging, and in its realistic features, since last season, and offers exciting entertainment.

At Other Houses.

Manager Mart Hanley is happy over the success of *The Wooden Stocking* at Harrigan's.

Francis Wilson may be seen in *Erminie* at the Broadway but two weeks more.

Charley's Aunt provokes merriment for many at the Standard.

Evans and Hoey will remain two weeks more at the Bijou in *A Parlor Match*.

Shore Acres excites interest still at the Fifth Avenue.

Olaf is nearing the end of its prosperous run at Niblo's.

The Algerian has settled down smoothly at Daly's.

Patrons of the Lyceum enjoy *An American Duchess*.

The business of *The Princess Nicotine* at the Casino is large.

The Professor's Love Story has renewed its original popularity in this city at the Garden.

Large audiences still witness *In Old Kentucky* at the Academy.

The Councilor's Wife wins excellent patronage at the Empire.

But two weeks remain of the engagement of *The Prodigal Daughter* at the American.

At Palmer's, 1492 defies competition.

DISBANDED.

The Greenwood Opera company stranded at Manchester, Ky., on Nov. 22.

The Waldron Stock company disbanded at San Diego, Cal., on Nov. 20. Salaries in arrears. Manager Waldron who has been ill for some time, states that upon his recovery he will reorganize and pay all his debts.

The Paragon Theatre company disbanded at Pekin, Ill., on Nov. 21.

The Jolly Chums company will close its season at Ottawa, Ind., on Saturday.

The Shing Ching company closed on Saturday night at Buffalo. Villa Knox, Mabella Baker, George Broderick, and Fred Frear were in the cast. Al Roth was the business manager. The company has been on the road seven weeks.

The No. 2 Marked Ball company, with Charles Coote in the leading role, will end its tour on Saturday at New Orleans.

Powers Brothers' Cupid's Chariot closed in Hamilton, O., last Thursday night, owing the company four weeks' salary.

The Veteran Detective closed at Coatesville, Pa., on Friday night last, owing salaries. J. M. Whiston was the business manager.

Lacy and Blanchard's Oath company was stranded at the Grand Opera House, Newark, on Saturday night.

On the Sahara had a season of one week, under the management of W. J. Benedict, at Brooklyn and closed on Saturday night.

There was a prote-sional matinee of *Shore Acres* at the Fifth Avenue Theatre on Monday afternoon. Admission cost twenty-five cents. The proceeds went to the Woman's Professional League. Many prominent professionals were in the audience. They were exceedingly enthusiastic.

He wished to close the season when her health became alarming, but she insisted on continuing as long as her strength held out in order that the members of her company should not be thrown out of employment at a bad time of the season.

D. V.—and no unforeseen accident befalling—the *Cassius Mearns* will make its appearance on the newstands next Saturday.

Juliette Gordon, who has been prima donna for Thomas G. Satchers this season, has been signed from the company for the reason that she has lost her voice. Elaine Glyce, a Canadian girl, will join the company as leading soprano when Mr. Satchers appears in Brooklyn in January. Meanwhile Elaine Glyce (Mrs. Satchers) has succeeded Miss Gordon.

Prepared by Scott A. Rowne, N.Y. All Drugs.

CHARLES TOWNSEND: "Everything is in working order for the production of Captain Rocket, which I shall make next week a Ferdinandia, Fla. People want fun these days and Captain Rocket is brimful of it."

A striking advertisement in this week's **Mirror** is that of the **Noss Jolly** company, which is under the direction of **Ferd. Noss**. This organization is as original in its work as it is in its advertisement, and at every turn favors the public wherever it has appeared. **Manager Noss** writes that his company has no complaint to make of hard times, and that business has shown a marked improvement in the **Saturday** during the past few weeks. **Mr. and Mrs. Charles R. Sweet** have joined this company, which is now one of the strongest in any kind of line of business in the trade.

SIEGMAN & WEIL
130 PINE STREET, S. AND MARKET ST. (COR.)

10 and 112 South Street (near Prince),
We carry the largest and most complete

24-inch ~~*****~~ in every evening shade, 45c., 60c. and \$1 a yard. *Phloxes, Salvia, Lobelia, Fuchsia, Gladiolus, etc.*

Flats and Boards of every description (made on our premises) in stock or to order. Men's wigs, &c.

and \$5; *Edgus*, \$2.75, etc.

TIGER, WHITE, and **Piedding**, we import and make ourselves. Cotton tights \$1.00, extra heavy full fashioned, \$2.50; worsted \$2.50; silk \$2.00 and light silk, \$2.50; we carry a slake in every quality and color. We make them to order in four days. **Padded Tights** (Suits) \$1.50-**SEWING**, \$1.00 a lb., **Silken Fringes**, from 1¢, inch deep (2 cents a yard) to 10 inches deep, 1¢.
Yarns, **Knives**, **Cutlery**, **Bullion Flowers**, **Gold Teeth**, **Faint d'E-passe**, **Ivory**, etc., etc., etc.
JEWELS (also in settings), **Diamonds**, **Gems**, **Rhinestones**, **Sinclair's Knight Glasses**, **Refracting Glasses**, **Optical Instruments**, etc.
Catalogues, prices and information sent by mail.
DEPOSITS required on all orders. Unsatisfactory goods taken back, and money refunded.

Signal 8; Joseph 19.

HENDERSON.—Gale's Opera House (F. Haag, manager): Marie Wainwright Nov. 17; fair business. Alba Heywood 20; small house; good

inspicious of the Henderson Lecture Club; pa-

GEORGETOWN—BARLOW'S HALL (W. Keller, manager): Lee, the melodist. Nov. 13 to 16; fair house. Mat in Vickers in The Circus (Queen of crowded house). Alpha Heywood 23.

OWENSBORO—New Temple Theatre (J. J. Schaefer, manager): The Marriage of Figaro. 18. Failure 17; Wilfred Clark 19; Silver King 16; Faust 21.

ceptibly presented by Alba Heywood and a

CO. N.Y. at Free. Emerson Brooks, the California poet-naturalist, delighted a large audience 23. Governor Bob Taylor lectured on "The Paradise of Fools" 27; large and well-leaved audience. Rice and Hart n's Comedians in *Stazzie Dazzle* 28, in good business. *Is Marriage a Failure?* 6; Dr. T. De Witt Talmage 12.

SHREVEPORT—Opera House (Leon M. C. manager): Dr. Bill Noy, 102 East Temple, 2nd fl.

PORTLAND—LOTHROP'S PORTLAND THEATRE (C. C. Fikesbury, manager) Dr. B. H. Nov. 23, 25 was warmly received. Thank giving Day The World packed the house. E. Alice Goodrich and her

Comedy co. will present The Black Flag 4. M
terns 5. The Golden Giant 6. Wells Fargo Me

per 7, Hoop of Gold 8, Wanted, a Husband 9.

MARYLAND.

CUMBERLAND—**ACADEMY OF MUSIC** (John Stahl, manager): The Social Session to a small audience Nov. 25; performance very poor.

FREDERICK—**CITY OPERA HOUSE** (Frank B. Rhodes, manager): Lecture by George T. Downing, under auspices of Y. M. C. A., Nov. 25, fair attendance. Gordon's Minstrel 25. Ezra Kendall canceled 26.

HAGERSTOWN—**ACADEMY OF MUSIC** (Charles W. Fueter, manager): A Social Session pleased a fair house, Nov. 25. Frederick A. Fugener, son of Academy of Music, died 25. He was twenty-seven years old.

MASSACHUSETTS.

NEW BEDFORD—**OPERA HOUSE** (W. W. Cross, manager): Boston Brothers' Company (Nov. 25); matinee, large audience; evening, fair. John T. Kelly in McFee of Dublin 25; fair house.—ITEM.

Charles Colbey, of this city, is a member of the Humpty Dumpty co., and does a ventricle

FITCHBURG.—Whitney's Opera House (G. E. Sanderson, manager): The George Dixon comb Nov. 23 drew a large audience. Vernon's Jarbeau in Starlight 27; fair business. Dr. Hill 4. —**THU.** The Gaiety Music and Bijou Theatre opened 27 with a variety performance at popular

GLOUCESTER—CITY Hall (Oxford Club).

FALL RIVER—Academy of Music (William J. Wiley, manager); George Dixon's Variety co. Nov. 25; large business John T. Kelly in McPee of Dublin 27; small andier co.

SPRINGFIELD—COURT SQUARE THEATRE (D. G. Wolcott, manager); Hanion & Brothers' revised Fantasma Nov. 23, 25; Hands Across the Sea 24, 25.

both to large audiences. The Struggle of L
8; attendance small.—PARLOR THEATRE (

DUPLICATION.—Owen, brose (a. E. L. throp manager; Framrose and West's Minstrel Nov. 27; large audience. Mande toman 30.

presented to good-sized audiences 27, 28.—**6**
THEATRE: John Campbell (manager); 8 rev.

HOLYOKE.—FREDERICK THAYER (White and Rathbun, managers; R.gers' Brothers, Nov. 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850

other editions, — OPERA HOUSE (W. E. K. manager); Hands Across the Sea, 23; The Str

NORTHAMPTON—Academy of Music (W)

Nov. 20; fair business. Low Doubleday's Mr.

had a light house at, owing to the Harvard-Yale game at Springfield. House on the March, booked for 28, canceled. Mr. Potter of Texas 30; Police Patrol 2; Midnight Alarm 6.

SOUTH FRAMINGHAM — Elmwood Green

House (W. H. Trombridge, manager); Geo. Staley in Astoria the Panometer No. 2.

LAWRENCE—**OPERA HOUSE** (A. L. Grant, manager): Dr. Bill Nov. 22, good co.; small house. Prince and West gave the best minstrel performance seen in this city for years, to a very large audience. **Pay Foster** Burlesque 2; James L. Powers 4.—**CITY HALL**: Olie Norbett Concert 2.

ay; but to use.—JIM E. T. Collins, leader
Columbian Orchestra, of this city, has writt

LOWELL.—Opera House. (John F. Cosgrove, manager.) George Dison's Variety co. to a heavy house Nov. 22. Hume and Scott's P.

Patrol co. 25; fair business mature and
James T. Powers and co. in Water Lane

lighted a light but appreciative audience. Prince and West 2; John T. Kelly 10; Prof. Stoddard 1; German Band 2. — MUSIC HALL (Thomas and Watson, managers): The Stock Co. in Remon Light pleased large house; week of 20. — HIGH THEATRE

Ed. C. Bascom, manager: The May

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1893.]

THE ORGAN OF THE AMERICAN THEATRICAL
PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

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\$1.00 for six months; \$2.00 for one year.
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Charges for inserting portraits furnished on application.
Back page closes at noon on Saturday. Changes in standing advertisements must be in and ready for insertion every Monday until 10 P. M.

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NEW YORK, DECEMBER 9, 1893

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS

AMERICA'S—Henry Irving, 9 P. M.
AMERICAN—The Princess, 8 P. M.
BROADWAY—The Princess, 8 P. M.
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LAST week's good receipts put managers in good humor.

SATURDAY will be a red-letter day. The Christmas season will then brighten the news-stands.

NOTHING more ingenious in managerial tactics has come to light recently than Mr. Kendall's public avowal that her sister's death in England was kept from Mrs. Kendall until after Thanksgiving Day because had she known of it beforehand she would not have appeared and large holiday receipts would have been sacrificed.

A FARMER at Buzzard's Bay fattened two large turkeys for the Thanksgiving dinners of President Cleveland and John Jefferson. The President ought to use his local influence for the appointment of this farmer as a game constable, and no doubt Mr. Jefferson would give him "paper" for a performance, if not a private box.

PLAY piracy has become more prevalent than ever in the West and South. Every theatre manager that knowingly permits a piratical performance in his house is an accessory to the theft. Ignorance of the character of these robbers is no excuse, for it is the business of every honest and competent theatre manager to keep informed as to the status of traveling companies.

THE danse du ventre, so-called, which was a great feature of the World's Fair, and which was approved by a majority of the Board of Lady Managers of that great show, was stopped permanently at its thirteenth performance in this city on Saturday night, by Inspector Williams. Chicago will probably thrust its tongue in its cheek in derision, and all sorts of persons will express all sorts of opinions as to the morality of the metropolitan.

ITS WISDOM ESTABLISHED.

THE wisdom of the Aldrich plan to tax benefits so that a percentage of receipts shall go to the Actors' Fund has been established by the developments of the proposed benefit to MARVIN R. CLARK, the blind journalist.

This beneficiary could have commanded the indulgence of the Fund Trustees, who in their discretion may waive the Fund percentage, because for six weeks he had donated his valuable services as press agent for the Actors' Fund Fair. But Mr. CLARK himself insisted that twenty-five per cent. of the proceeds of his benefit should go to the Actors' Fund, and the result will no doubt prove the wisdom of his considerate decision.

It is said that the committee having the CLARK benefit in charge were astonished by the number and the ability of the volunteers who came forward when it was known that this benefit was to be the first by which the Fund—itsself a charity as worthy as any for the assistance of which members of the profession may be called—would profit. Prominent managers and distinguished actors and actresses at once offered their companies and services in such numbers as to leave no doubt of the success of the event.

When it is known that more than thirteen hundred managers and actors have pledged themselves not to give their services for any benefit unless the beneficiary shall agree to the percentage division, except in cases in which the Fund Trustees may waive this right, those who have the management of benefits in hand will realize that the most important preliminary of their work is to give assurance that this wish of the representative persons in the profession will be gladly respected.

FIRES IN THEATRES

A TRAVELING manager writes to THE MIRROR with reference to recent theatre fires, and expresses wonder that more theatres are not burned, on the theory that employees are very careless despite rules against smoking. Referring to the burning of the Henrietta Theatre in Columbus, O., the correspondent says:

"In reading that the fire originated in the fly gallery, I could but think that it must have started from a lighted cigar or cigarette, as only last night I was standing in the entrance and saw a lighted cigar fall from the gallery down the sides of the flies, with sparks flying in every direction. Had there not been some one there to extinguish it, another conflagration might have resulted. Later in the evening one of our company saw three men smoking in the fly gallery, although the manager had assured us that he did not allow any smoking in the theatre after seven o'clock. I recall but one manager who enforces his rules in this particular, and that is John M. Selzer, of Reading, Pa."

This communication is no doubt very pertinent. Rules against smoking are too lazily observed behind the curtain of the average theatre.

A HEN in Olache, Kans., the other day laid an egg in the yolk of which was found a two-cent piece. It will be useless for any museum manager to try to get this fowl, for it belongs to a Populist, who no doubt believes that with proper care, earnest exhortation, and the right kind of food this star occupant of his henry will produce fair money in quantities to suit.

FOOTLIGHT FUN.

PHYSICALLY INCAPACITATED.

THAT'S ROUGH—Hold up your hands!
MUSKIEPRAK—You'll have to excuse me, old man. I'm the armless wonder, and do everything with my feet.—Halo.

MR. FRANKS—What part did you find most difficult when you were on the stage?
FOOTLIGHTS—Trying to live up to the salary I told my friends I was drawing.—Hearstian Late.

NOTHING—What, Grace? Your doll's theatre out? Have you forgotten that it's Sunday to-day?
LITTLE DAUGHTER—Oh, no, mamma! It isn't a play, it's a sacred concert.—Exchange.

NO NEED OF IT.

"Have you a wardrobe?" asked the manager of an actress who had just applied for an engagement.
"Why, no," she replied. "I am in the burlesque line, you know."
She was engaged on the spot.—N. Y. Press.

AS GOOD AS AN ALIBI.

JUDGE (to defendant's counsel): "What is your trade?"

PRISONER: "I'm a dramatic author."
"Do you write American plays?"
"Yes, your Honor."
"You are discharged. It is impossible that you would have anything to do with a plot."—Texas Sittings.

THEATRE MANAGER: "You were very good as that Indian chief. You must have lived among them."

ACTOR: "I never saw an Indian in my life."
MANAGER: "Then how on earth did you get that war-whoop?"
ACTOR: "I used to cry before a mirror."—Halo.

PERSONAL.

BAITMAN.—Victory Bateman has been re-engaged by Jacob Litt. Miss Bateman headed Mr. Litt's first stock company in St. Paul and Minneapolis, of which Louis James was leading man. Miss Bateman is delighted to be under her old management.

DREW.—John Drew has an article in Scribner's for December on the life of an actor.

LEWIS.—James Lewis, of Augustin Daly's company, has been elected an honorary member of the Garrick Club, in London.

MOSES.—C. F. Moses, correspondent of THE MIRROR at Augusta, Ga., was in town last week for pleasure. He saw the football game on Thanksgiving Day, and when it is added that he wore the colors of Princeton, no further statement of his happiness need be made.

ERLANGER.—A. L. Erlanger, of Klaw and Erlanger, has returned from a visit to Cleveland.

IRVING.—The Lotos Club will soon give a banquet to Henry Irving.

CAREY.—Eleanor Carey has left Sol Smith Russell's company.

GROSS.—W. R. Gross, business manager of Rose Coghlan's company, is in the city doing excellent advance work for A Woman of No Importance.

HENDERSON.—Wemyss Henderson sailed for England on Saturday. He goes abroad in the interest of the American Extravaganza company.

DARE.—Ada Dare, formerly with 8 Bells and Girof-Girof, has been engaged by Henderson and Russell to originate a part in In Town.

MOORE.—Raymond Moore, the tenor, left Tusedo last month. He will star in February in an Irish comedy called Love's Young Dream.

SAMMIS.—William G. Sammis, treasurer of the Columbia Theatre in Brooklyn, had a busy time last week in the box office, the Kendal engagement calling for all his well known capabilities as a correct, courteous, and rapid box-office manager.

WHITNEY.—F. C. Whitney, manager of the Whitney Opera company, ran over to New York on Saturday.

ELLIOTT.—Maxine Elliott will not accompany The Prodigal Daughter on tour. She will appear in The Voyage of Suezette.

BUNNELL.—G. R. Bunnell, manager of the Hyperion Theatre, New Haven, and of Bunnell's Theatre, Bridgeport, paid an ante-Christmas visit to New York last week and was a visitor at the theatrical exchanges.

THAYER.—James Thayer, representing R. M. Field, is in town.

SANDOW.—Eugene Sandow, the strong man, who is to begin an extended engagement at Koster and Bial's next week, arrived from Europe on Saturday.

KENWOOD.—Minnie Kenwood sent word on Monday morning that she would be unable to dance the serpentine last night at Herrmann's, as she had sprained her ankle.

NEVIN.—Ethelbert Nevin, the Boston musical composer, was in New York last week preparing for a concert at Chickering Hall. Mr. Nevin is composing the score of an opera.

RODRIGUEZ.—L. J. Rodriguez, manager of the Milwaukee Academy of Music, who has been in New York for a week booking attractions, leaves to-day (Tuesday) for home.

MEREDITH.—Adele Meredith has been engaged to originate the part of Kitty in Captain Racket.

RUSSELL.—Lillian Russell may revive Martha later in the season at a matinee at the Casino.

DE BELLEVILLE.—Frederic De Belleville has concluded his special engagement in Diplomacy, and has returned to this city.

BARRYMORE.—Maurice Barrymore arrived in town on Monday morning from the South, where he has been with A. M. Palmer's stock company, and immediately joined Rose Coghlan's company rehearsing A Woman of No Importance.

EDWARDS.—Julien Edwards has just become the musical director of The Algerian at Daly's Theatre. Mr. Edwards is a thoroughly trained musician, an accomplished composer—*viz.* Jupiter and King Rene's Daughter—and a most intelligent and agreeable man.

THOMPSON.—Alfred Thompson has written a pantomime called Periot the Painter for Franklin H. Sargent's pupils, at the Bartley Lyceum, and it will soon be produced. Captain Thompson says he has never in his twenty-five years' experience as author and stage manager met with more plastic material, and thinks that the performance will be an artistic success.

PATTI.—The Philadelphia papers were rather severe in their criticisms of Patti. The North-American called her a "diamond-beduened middle-aged woman," and characterized her singing as "labored," and other papers complained about her adherence to old numbers.

AN OLAF DISTURBANCE.

The Rosenfeld Brothers at Niblo's are making changes in the cast of Olaf. Errol Dunbar, George Herbert Leonard and Verner Clarges, who originated characters in the piece, left have the company.

Olaf is to leave Niblo's about Christmas, when it will be sent on the road. It has been intimated that the management are altering the cast for the reason that they do not think it necessary that the salary list on the road should be so large as it is here. A Mirror reporter called on Verner Clarges and asked him why he left.

"In the first place," said Mr. Clarges, "let me tell you, I have put the matter in a lawyer's hands. I think the way I have been treated fairly illustrates the situation."

"I was engaged by W. D. Landon to support Minnie Seligman on her proposed starting tour this season. Then the tour was abandoned, and Miss Seligman signed with the Rosenfelds. I was sent to see them. They did not have a part up to my salary. I was about to leave when the Rosenfelds asked me to mention the lowest salary I would take. 'Is Olaf going on for a run?' I asked. 'Oh, yes,' they replied, 'and afterwards it will go on the road.' I said that if they would give me a good part, on the consideration of a run, and with the understanding that I should have a good part, too, in their subsequent productions and my salary, I would sign at the salary they offered."

"I was told to call again. I did so. I was informed that they could not pay the sum suggested and that they had engaged another actor—would I leave my address?"

"On Oct. 27 R. A. Roberts wrote to me that if I would sign at a salary specified, I could have the part. As it was the salary I had originally proposed, I agreed. I rehearsed. Both the Rosenfelds expressed their satisfaction with my work."

"On receiving my first week's salary, a two-week's notice was handed to me with 'many thanks for my efforts and courtesy.'"

"I at once saw my lawyer. He advised me to bring suit for salary for balance of the season. I wrote accordingly to the Rosenfelds. They replied that I had been engaged only on trial, that I was incompetent from the start, and that the reason they had not discharged me at once was out of courtesy."

"I have received from members of the profession that have seen my work in the piece, many messages endorsing my acting in it, and I have preserved the newspaper criticisms. I consider the action of the Rosenfelds in my case simply a bluff. My lawyer tells me I have a good chance to call it."

Carl Rosenfeld said to a Mirror reporter: "There was no understanding that Mr. Clarges would remain under our management for a considerable length of time. We did not engage him at a reduced salary. We gave him notice to quit because we did not consider his performance in the Olaf adequate. We gave him his notice as a matter of courtesy. We could have discharged him without any notice, if we had so desired."

LETTERS TO THE EDITOR.

A MANAGER IMPOSED UPON.

ATLANTIC CITY, N. J., Nov. 25, 1893.

To the Editor of the Dramatic Mirror:
I noticed in last week's Mirror an article headed, "Latoka's Manager Threatens." I am glad to see there is one dramatic paper that has the backbone to assist legitimate theatre managers and the public at large through its columns in punishing such impostors.

They tossed themselves here in September last under the name of the Latoka Opera Spectacular company, and when they sent their paper I found it was a fac-simile of that used by the May Davenport company which played at the Grand Opera House here during the latter part of June of the first part of July, and had the reputation in this city of being a "bum show."

After I had the paper put out, numerous strangers criticized me for booking May Davenport's company. I at once wrote to all places where I thought I could reach the so-called Latoka company, they being shrewd enough not to disclose their route, and informed them that I had been told that the Latoka Opera Spectacular company was nothing more or less than the May Davenport company.

To one of my letters I received a telegram from Harry Davis saying: "No connection with that company whatever; refinement guaranteed."

The company arrived in town in the morning, and with the exception of about three or four, had no claim until it was time to dress for the performance. Two of the girls called at the box office for mail, and while in conversation with the treasurer, told him they would be fined five dollars if they went out of the hotel. I had been trying to see some of the members of the company all day, but failed to do so until evening, when I sent on the stage and saw a lot of people whom I did not think much of as actors and actresses. Among them was a stout woman who addressed me in a familiar manner. When I asked who she was, the colored janitor of the house told me it was May Davenport.

You can imagine my feelings when I heard this, and being aware that our house was a family resort and patronized at that time of the season by ladies and children, I at once went to the front of the house and inquired for the manager. Harry Davis could not be found, although I heard he was in our city. A person who represented himself as Davis' brother was on the door. I at once told him not to open the doors until I gave orders. I then went for legal advice. My counsel advised me that the only thing I could do was to ring down the curtain in case there was any vulgar language or indecent dress used. They did their best and kept within the limits of decency, but the show was pronounced by all to be the no-best they had ever seen. Half of the audience left before the performance was over, and many laughed at and booed the performance.

What surprised me most of all was that such an inferior attraction had been able to deceive managers and threatening people all this time. I am sorry that H. S. Taylor has been deceived in having a company like that misrepresented to him. Very respectfully yours,

H. S. FRANKLIN,
Manager Academy of Music.

HE CANCELED THE DATE.

PALMYRA, N. Y., Nov. 25, 1893.

To the Editor of the Dramatic Mirror:
SIR—I was led to book the Latoka Opera company through Mr. Taylor's Exchange last July. My contract was signed by W. Davenport. As soon as their paper was received, I canceled their date of one.
Yours truly, FRANK F. KELLY,
Manager Palmyra Opera House.

If you want play books, photographs, or popular songs, send stamp for catalogue to Supply Department, New York Dramatic Mirror.



Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

Charles R. Sweet is to write a new comedy in which the Noss Family will appear next season.

Robert Downing is to produce Sampson either this week or next.

George Jenks is to rewrite the first act of A Happy Lot for the author, James R. Adams.

The American Press Reporter is the title of a new play by George Damon Rice, a Boston newspaper man, which was produced at Exeter, N. H., last Thursday night. Lotta Dean Bradford, of Boston, played the leading female role. The hero is a young mechanic who saves enough money to take him through college and afterwards becomes a reporter. The secretary of the iron works where he was formerly employed, attempts to murder the manager, and the crime was laid to the young mechanic, who at the trial was a striker. The young mechanic, who knew the real perpetrator, was acquitted. In his business as a reporter, he was sent to describe a wedding. He found that the groom was the former secretary and assistant, and the bride the daughter of the manager upon whose life the attempt was made. The reporter shows up the villain and himself marries the girl.

The first American production of Sydney Grundy's *Sowing the Wind* will take place at the Empire Theatre early in January.

Colonel Henry Mapleson announces that he is completing arrangements to produce Andran's comic opera, *Miss Robinson*, in this country next season.

William Fearing Gill recently produced a sketch called *The Centre of the Stage*, at Graville, Mass. Mr. Gill acted the principal part—presumably the title role.

Annie Rose is to produce in London a version by Osmar Edwards of Bjornsen's play, *A Gauntlet*.

Augustin Daly has secured the American rights to Mrs. O'Hellio, and when he returns to New York, Ada Rahan is to personate the title role, which is now being acted by Fanny Brough at Toole's Theatre.

Robert Buchanan's new piece, *The Charleston*, will follow the revival of *Captain Scott* at the Haymarket Theatre of London.

James T. Turner and Adrian Rose, the authors of *In Town*, have written a piece called *In School*, which is soon to be brought out in London.

The *Future*, M. P., a play adapted from the French by Mile. Gratioune, is to be tried at a matinee performance in London to-morrow.

A new play called *Sherlock Holmes*, by Austin Fryers, is underlined for production in London after the Christmas holidays.

The Snare of Life, and *The Man-of-war's man*, new plays, have been written by Edward E. Rose, of the Boston Museum, for Thomas E. Shea, who is greatly pleased with them.

Joseph Hart, of Hallen and Hart, is writing a musical farce comedy which will be called *The Family Tree*. While the piece will comically treat genealogy, the title will have a double meaning in that the family treated of in it will also be named Tree. Mr. Hart says it will be in three acts, two of which have already been furnished, and that it will be much nearer a legitimate and coherent comedy than anything with which his name has thus far been connected.

The correspondents sent from the various European capitals to attend the production of Leon Cavalli's new opera, *I Medici*, which was to inaugurate a new style of music are almost unanimously of the opinion that the opera is a failure. The *London Times* correspondent says: "That the music is not original—it is in fact, a mass of plagiarism—would not matter so much (witness the success of Paganini) if the plot were not hopelessly unromantic and the characters mere shadows."

The management of the Fay Templeton Opera company state that there is not the slightest truth in the report that they were about to disband, and that their business in the South, excepting one or two towns, has been very good.

ENGLISH AND AMERICAN ACTORS.

To the Editor of the Dramatic Mirror:

Hard words break no bones. Else would I be pulverised into atoms by the abuse lavished upon me in your last issue by the foul-mouthed representative of the *Ratto*. Had that individual been content to have replied to my letter in a calm and judicial spirit, it would have been a satisfaction to me to have answered him at length. But it is not my nature to indulge in the personalities and offensive adjectives with which I am charged, and of which your correspondent makes such free use. Therefore, let me be brief.

Setting aside for the moment the violent onslaught made upon myself, let me return to the real question at issue—the employment of English actors in America and the treatment received by American actors in England.

To begin with, this attempt to arouse feeling against the English actors is repulsive to the American people, and to reputable American players. No right-minded person tolerates it. English and other "foreign" actors have always been received well here, and always will be, despite the antagonism and false assertions of a small minority of unemployed actors. The first of the Jeffersons, the elder Booth, Wallack, Cooke, Burton, Drougham, Gilbert, Condoock, Brooke, Creswick, Sullivan, Mathews, Keeley, Charles Kean, Toole, Henry Irving, Ellen Terry, Charles Wyndham, E. S. Willard, the Kendalls, Wilson Barrett, and hosts of other English actors have been welcomed by the American public. To be sure, Edmund Kean and decreedly had a rather rough time, but they

To count success by what actors draw to the treasury is a most vile conclusion. In America and in England some actors draw and some do not, and although they may play to empty benches, they may still be received with the greatest kindness. The public cannot be compelled to come to the theatre, either in America or England, unless they feel inclined to do so. If an American actor of merit goes to London he will get a good reception. He will not be prejudged. His art will be considered and he will be rated according to that art by men who are competent judges. It may be heresy to say so, but I do not think Mr. Richard Mansfield a great actor, and I do not consider Mr. Nat C. Goodwin, whose appearance in *In Mizouza* I witnessed, an actor at all. There are many good American actors, so long as they are intrusted with small parts. But I have yet to find many who are even moderately good in responsible parts. There are a great number of clever American actors, but as for good players of the other sex, they are few and far between. Clowning is not comedy and bombast is not tragedy.

The ludicrous part of the whole business is that the public does not, and will not, take any part in it. It is all very well for a number, small or otherwise, of unemployed actors to take arms against their more fortunate brethren. But if they were good actors, they would not be in want of employment. After all, as I have already said, it is a question of supply and demand. The American manager is, pre-eminently, the best judge of his own affairs, and he gives his public what is wanted.

In dealing with this question of the freedom of the manager, I have brought you on

little attempt to stir up animosity against foreign artists. The *Rover* of the *Ratto* knows—none better than he—that I always write what I believe to be true of art, and that I will continue to do so, despite all the abuse which he and his tribe may choose to aim at me.

Had that "earnest actor" whose name is signed to the letter in your last issue been satisfied with an impartial consideration of the subject, it would have delighted me to have dwelt at greater length upon the true state of the case. As it is, on the principle that you cannot touch pitch without being defiled, this discussion, so far as I am concerned, is concluded. **AUSTIN BARNSTON.**

NEW YORK, Dec. 2, 1913.

THE 10-CENT TAX DOG.

The ten cent tax on complimentary tickets in the interest of the Actors' Fund has taken a new impulse within the next few days.

Vice president Louis Aldrich has been doing splendid missionary work in behalf of the plan in Boston, and the results are most encouraging. The practicability of the scheme has been proved by its adoption in A. M. Palmer's theatres, and in Tony Pastor's, Edwin F. Knowles' Brooklyn theatres, and the Broadway Theatre of Denver. During the past eight months those houses have sedulously followed the plan, and the substantial results obtained clearly prove that it only needs general approval and adoption to solve for all time the problem of insuring a sufficient annual income to liberally support the work of the Actors' Fund.

Mr. Aldrich went to Boston as the Fund's ambassador to explain the scheme to the theatre managers and to persuade them, if possible, to put it into operation. He returned yesterday flushed with success.

Mr. Aldrich told the managers all about the tax. He explained that it is intended to afford professionals and others applying for free tickets an opportunity to contribute to the Fund.

"I was fortunate enough to have the ten-cent tax adopted at the Boston, the Globe, the Tholus, and the Columbia theatres," said Mr. Aldrich yesterday to a *Musson* reporter. "The Grand Opera House, the Bowdoin Square, and the Museum managements are considering the matter, and I believe that they will decide in its favor. I shall see Abbey, Schofield and Gran here in New York, and I hope to prevail upon them to institute the tax at all their theatres."

"I am confident that it will be adopted at all the Boston theatres. We do not ask managers to expose their business in any way or to charge this tax for lithograph passes or window privileges, or for anything or anybody where the theatre profits. We know that every one connected with the theatre will gladly pay ten cents when it is exacted for the noblest of charities."

Managers Stetson, Rich, Piper, Harris, Austin and Dexter came out in published interviews in the *Globe* last week, endorsing the scheme heartily.

The revival of interest in the ten-cent tax is most opportune. We hear of many benefits from week to week, but we hear of none for the Actors' Fund, which is dispersing money at a startling rate for the relief of its scores of beneficiaries. Although thousands of actors signed the pledge to give their services for benefits only when twenty-five per cent. of the next proceeds should be paid over to the Actors' Fund, the fact must be stated regrettably that numbers of these very actors are breaking the spirit of that pledge by being "hired" to appear at benefits for five cents, or for some equally absurd sum.

In these circumstances it is plain that to support the Fund the ten-cent tax must be adopted, and it behooves managers of theatres throughout the country to follow the example of their New York and Boston brethren. Of course they will not do this if they are selfishly indifferent to the needs of the charitable institution that keeps needy and unfortunate professionals out of the poor house, the charity hospitals and the potter's field; but if they are alive to the cry of distress and to their plain duty to their fellowmen, they will take hold of this plan and make it a big success.

No one has yet been found in this city who objected to the tax; no one who has any just claim upon the courtesy of managers has felt it a hardship to pay ten cents to the profession's charity in return for a theatre ticket. Our foremost actors, and the celebrated representatives of the foreign stage, do not regard the imposition of this tax as an insult, but as a privilege to help a splendid object.

It is the misfortune of our charitable giving, Mr. Palmer and the other managers that have experimented successfully with the tax have turned into the Fund surprisingly large sums of money. If the managers of theatres unite in it, this scheme will make the Fund virtually independent of benefits and other sources of revenue.

We hope that the managers that read *The Musson*—and what manager does not—will write to Louis Aldrich, in care of the Actors' Fund, at 12 West Twenty-eighth Street, this city, signifying their willingness to entertain this plan—which costs them nothing in money and little in trouble—and their desire for particulars as to the details of operating it.

Yesterday afternoon the Fund received from the business manager of Rice's Venus company, now playing at the Boston Park Theatre, the following letter:

Boston, Dec. 9, 1913.
Agreeably with an understanding with Mr. Louis Aldrich I desire to inform you that herewith I shall request all to whom the courtesies of the Venus management are extended to pay the ten-cent tax. I beg to enclose herewith two dollars and the names covering the same. This represents the amount of the tax since it was distributed three or four days ago. As long as you furnish me with the blanks I shall be glad to counsel the heads-to-pat up something toward the Fund, even if it does cost us a little trouble. I think that every manager, whether located or en route, ought to be asked to take this trouble. Please send me a bill down pads and I shall make weekly returns.
Yours sincerely, GEORGE W. WATKINS.

Christmas Day open at Knickerbocker. Write or wire D. L. Hughes.



were received, on the whole, with much favor. English actors have always been so received here and the compliment has been returned across the water, as witness the friendly feeling displayed in England toward Charlotte Cushman, Murdoch, Barney Williams, W. J. Florence, John Owens, John Brougham, Mr. and Mrs. J. W. Wallack, the flatemans, the first Emmet, and many others, in the past.

In England there is no such thing as jealousy of any actor, and any attempt at personalities or to arouse ill-feeling would be treated with the same contempt as that bestowed by the American public on those who try to belittle "foreign" actors. Americans resent such an attempt as an insult to the names of Rachel, Barrag, Coquelin, Salvini, Bernhardt, Duse, Irving and the rest. The endeavor to arouse feeling against other than American artists is an outrage and a scandal which all right-minded people abhor. If this thing were tolerated, the cry would be "Down with the Opera," "down with Irving and Ellen Terry," down with everything "foreign," including many of the best actors in the stock or traveling companies. But the true American will not listen to this cry. Art is for all countries. The nationality of the artist matters not.

I have already dwelt upon the reception accorded to modern American actors in London, and on that subject I have nothing more to say. I speak by the card, from my own personal knowledge, and not from hearsay. I may add, however, that Mr. Augustin Daly has thought it necessary, such is the paucity of his own company of players, to enlist the services, for an American theatre in London, of English actors.

myself a charge which is as annoying as it is preposterous. "You also showed diplomacy," says your correspondent, "in your bid for currying favor with American managers, by accusing me of casting slurs upon them. What do you want—to sit on or free passage to the theatre?" I may be permitted to remark that I do not care a single jot for the favor of any manager, American or otherwise. There is no position which any theatrical manager could offer me which I could or would accept. I am independent of all managers and actors. Happily, for my own peace of mind, I do not write plays with one hand and "criticisms" with the other. I may also be allowed to remark that the journal for which I have the honor to write signed notices in the drama, does not solicit, and does not want, advertisements from any manager or actor. The journal in question frequently receives letters from American-born actors and actresses asking the price for the publication of their portraits in its pages. We do not trouble to even answer these letters. No, I do not want any favors from anyone.

Of the violent and profane language of which the representative of the *Ratto* makes use, in his personal trade, it does not become me to say anything. Such abuse is, to me, no more than a puff of angry wind which harms not, nor does it even ruffle. But it has pleased the writer to assume that I represent a "syndicate." It is possible that he, unconsciously, has stated the case precisely. But I am ignorant as to the people who compose that syndicate unless, indeed, it be the American public in general and the American playgoers in particular, who, one and all, resent this silly, uncalled for, and

TELEGRAPHIC NEWS

CHICAGO.

Thanksgiving's Night Boom—A Successful Opera—The Haymarket Scorched—Hall's Chronicle.
(Special to The Mirror.)

CHICAGO, Dec. 4. Thanksgiving Week brought us a bit of a boom in things theatrical, also a fire which scorched the pretty Haymarket Theatre and developed the prowess of Colonel George Adonis Fair, heir apparent to the West Side, as an ice-clad fireman. The Haymarket Building caught fire in the freezing cold of Friday morning, and had it not been for the theatre's heavy fire walls it would have gone, too. As it was, there was a little damage by water. The Boston Howard Atheneum company was playing there to a big business, and while the fire was burning Managers Davis and Fair hustled around and rented the unused Standard Theatre, at Halstead and Jackson Streets, and there Lottie Collins and her associates finished the week. The Haymarket was cleared out, a temporary entrance constructed through the building, and Mattie Vickers opened there last evening to the usual large audience in her new play.

That Thorne and Clay Greene's new opera, The Maid of Plymouth, produced for the first time on any stage by the Bostonians last Monday night, will be a go, there is no doubt. It is full of pretty airs and swinging choruses, picturesquely costumed and mounted, and Greene's lines are exceedingly bright. Moreover, it is splendidly sung. The Bostonians opened the last week of their successful engagement this evening with The Ogallala, and will divide the week between it, Robin Hood and the new opera. Then comes Pete Bailey in The Country Sport.

Blue Jeans has been doing fairly well at McVicker's, where Joseph Jefferson opened to-night in Rip Van Winkle before a large audience. Medina Temple's Mystic Shrine benefit to Manager Dan Shelby occurs next Thursday afternoon at this house, and promises to be a rouser.

Modjeska's new play, Magda, has scored an impressive hit at Hooley's. Last evening the star began her second week with The Merchant of Venice for the benefit of poor old Ben. G. Rogers, now ill in New York, and there was a big house. Otis Skinner made a fine impression as Shylock, and Modjeska was a great Portia. Joseph Jefferson purchased a box for \$100 and many other professional friends of Rogers remembered him in a substantial way. To-night Magda was revived, and it will run through the week.

Wale George Thatcher has been at the Grand Opera House, Librettist Harry B. Smith, dramatic and musical critic of the Evening Journal, has been rewriting Africa, and the new version is now in rehearsal. Last night Seabrooke followed the Thatcher party, and The Isle of Champagne had a big house.

Mrs. John Drew's two weeks at the Schiller were very successful. Earle Sterling, who has been business manager of the company, resigned here to play a part with Archie Boyd in The Country Squire, and Manager Stone secured in his place Frank Small, who was Major Burke's efficient lieutenant here with the Wild West this Summer. The company now goes East.

At the Schiller, to-night, Jennie Yeamans scored a distinct hit as Jane. The house was full. Her engagement is for two weeks, when Joe Reynolds comes with The Crust of Society and then Felix Morris, who has been winning golden opinions on the road of late, plays a return engagement.

The Tavery Opera company, a creditable musical organization, enjoyed a fairly good week at the Chicago Opera House, where Stuart Rossen produced his big revival of The Comedy of Errors last night before a large house.

Hundreds of professionals will no doubt be pained to learn that the Haymarket fire destroyed the big stock of negatives owned by Harrison, the photographer, whose loss is placed at \$10,000. Lottie Collins' wardrobe was saved. As she said: "Mr. Doyvis had the storage covered, don't you know, and the water was shut out." Harry Bradley, of the Blue Jeans company, mourns the loss of a \$20 deposit paid on a suit of clothes in the building. All George Fair lost was a bottle of hair dye and a lead comb.

Openings at the other theatres yesterday were: John L. Sullivan in The Man from Boston at the Windsor, The Country Circus at the Alhambra, Sadie Hasson in A Kentucky Girl at Haylin's, Hart's Boston Novelty company at the Empire, The Stowaway at the Academy of Music, Katie Emmett in The Waifs of New York at the Clark Street Theatre, Haverly's Minstrels at the Casino-Eden Music, The City Sports' Burlesque company at Sam T. Jack's Madison Street Opera House, and vaudeville at the Lyceum, Olympic, Tivoli and Park.

The new Savoy Music Hall, formerly the Grotto, opened successfully last Tuesday evening under the management of Mr. McDonough, formerly of the New York Imperial, and it looks like a good thing. The Trocadero, next door, closed Saturday night, and will reopen in the Spring in its own new building on the site of the Jackson Street Armory.

The new Newspaper Club, composed only of working newspaper men, is to have fine rooms, and it is sure of success. One of its rules is that no benefit performances will be given by professional people, which I believe is right.

Best Coste will not play here with Mattie Vickers this week, but is holding himself in readiness to join Patti Rossa on call. John W. Dunn, by the way, Patti Rossa's manager, has secured the services of J. W. Kelly on a three years' contract and will take him out as a star next season.

We have had a heavy snowfall of two or three days here, and the sleighing is of the finest. Trains have been delayed but companies are coming in from the Northwest on time and on snowshoes.

There seems to be an impression abroad that I have severed my connection with the Chicago Evening Post, but such is not the case. I am still doing business at the old stand, as far as that's concerned, gosh dang it, and I am always at home to my professional friends there. "Biff" Hall.

CINCINNATI.

Mansfield in Six Plays—Hunt and Friends Hunting—Attractions at the Theatres—Notes.
(Special to The Mirror.)

CINCINNATI, Dec. 4.

Mansfield at the Walnut this week plays Shylock, Beau Brummell, Dr. Jekyll and Mr. Hyde, Prince Karl, The Scarlet Letter and A Parisian Romance. The Merchant of Venice is to-night's attraction. Next week, Donnelly and Girard in The Rainmakers.

E. H. Sothern in Sheridan began his week's engagement at the Grand to-night, the house being crowded. A Texas Steer next week.

The Old Homestead is the attraction at the Pike. Next week the Bostonians.

M. B. Leavitt's The Spider and Fly captured the audience at Haylin's yesterday at each performance. Next week, Gus Williams in April Fool.

The Wicklow Postman, Heuck's attraction for the week, was well received yesterday. Next week, The District Fair.

Mathews and Balger's Specialty company is at the Fountain.

Fabio Romani at Robinson's yesterday duplicated the success attending its previous performance in this city.

The Russell Brothers' Specialty company, after a week's rest here, opened yesterday at the People's to audiences that packed the house. Next week, Williams' Specialty company.

Managers R. E. J. Miles and Louis Ballenberg, of this city, have unlimited faith in the theatrical future of Toledo, and propose erecting at once for that thriving city a first-class opera house.

Business Manager John Jones, of Haylin's, has recovered from la grippe.

The Palmer and Reeves' Cosmopolitan Vaudeville company closed season here owing to inability of the management to secure desirable bookings.

Robert Mantell's company is resting here this week, and the actor with Bob Miles, Tom Zimmerman, of the Burnet, and some other good fellows are touring the wilds of Kentucky in search of game.

The best evidence of an improvement in the condition of finances was attested on the fact that the Thanksgiving attendance this year was considerably in excess of that of previous seasons.

Manager Fred. Whitney, of Detroit, was in the city on Tuesday.

Murphy and Murray have renewed partnership, and will shortly be seen in Irish comedy.

JAMES McDONOUGH.

PHILADELPHIA.

De Wolf Hopper's Last—G. B. Tanner—All Associated with Shows—The Quaker City's Amusement.
(Special to The Mirror.)

PHILADELPHIA, Dec. 4.

De Wolf Hopper has been in luck the past week. As soon as Patti arrived in town Wednesday, he sent her an invitation to his performance at the Chestnut Street Opera House. She accepted, and John W. McKinney did the honors. The box was handsomely decorated with flowers and Old Glories. It is a singular fact that this performance was the first she had seen since her return to the United States, as Wang was the last she saw upon her last visit, prior to her return to Wales. Hopper has had a strong week pecuniarily, and to-night the house is again filled to the capacity.

Aristocracy at the Chestnut Street is doing little, and will retire at the end of the present week.

The Empire with 5 Bells was successful in drawing good attendance the entire week, especially Thanksgiving Day. The play has been improved, and the company is fair. To-night The Land of the Midnight Sun, magnificently staged, is playing to a very large house.

W. H. Crane closed his fortnight at the Broad Street, and Mr. and Mrs. Kendal in The Second Mrs. Tanqueray have a fine attendance.

E. D. Tannehill, who was nearly killed by two razor-slinging negroes in October was in court last week to prosecute his assailants. Every effort has been made to have him withdraw the action, but he refused. The charge is assault with intent to kill. The trial was postponed for two weeks. Meanwhile Tannehill is walking around with a silver plate in his skull. He left John Forepaugh's company Saturday night.

Lord Rooney at the Standard had a good week. Little Katie was warmly received. To-night Daniel A. Kelly opened to a big house with Outcasts of a Great City.

The first appearance of German Military Band from the World's Fair had a packed attendance at the Academy of Music this afternoon, and this evening is a repetition.

The Texas Steer, with an efficient and strong company, failed to attract at the Walnut. Glen-da-Lough, with J. K. Murray, star, and Charley Mitchell the pugilist as an assistant magnet, opens to a big attendance to-night.

Hopkins' Trans-Oceanic company filled a strong pecuniary week at the Auditorium. The company in the main is excellent. Manager Hopkins canceled all his one-night stands for the current week, and distributed his people in different cities for that time, ap-

pearing at Cleveland next week. Rogers Brothers' Fun-Makers, with a versatile company, opened to a splendid attendance this evening.

Marie Jansen had her own way at the Park, and drew very large audiences at every performance. To-night the attendance is heavy as a pointer for the second week's business.

The Girard Avenue Theatre is always crowded. Creston Clarke is to remain two more weeks. It has been the most successful engagement of his life, and the house during its entire history cannot show a more satisfactory box-sheet. The bill for the week, Hamlet, shows a crowded attendance for the first performance, to-night.

The Prodigal Father at the People's drew well on the week. The company is adequate, while the scenery is elaborate. To-night Hamlet's Superba has a good house, and a delighted one.

Manager Forepaugh at his handsome theatre gave matinees every day, and at every performance night and day the attendance was limited only by the size of the house. The Black Flag was the bill. To-night and for the week Camille, with the full strength of the capable stock company.

At the National, Uncle Tom's Cabin with "Parson" Davies and Peter Jackson opened to-night.

The Bijou did the greatest week's business in its history. If the figures in my possession were given, they would be doubted. This house has grown to be one of the curiosities of the town.

Over eleven thousand people visited the Star Theatre on Thanksgiving the day of its opening. Managers St. Ormond and Benton are greatly encouraged.

Religious services are held every Sunday night at the Walnut Street Theatre in the interest of the twenty-seven thousand medical students attending lectures in this city.

Treasurer John McDonough of The Walnut is said to be under deep conviction of sin. He joins in the singing and appears to be happy under the religious influence surrounding him.

The Abbey and Grau Grand Opera company begin a series of ten performances at the Academy of Music Tuesday night, opening in Faust. The Academy is about half sold for the initial performance.

Madame Patti's concert Friday night grossed \$9,712.

EDWIN RUSHICK.

BOSTON.

The Actors'—Reporter's Football Match—The Week's Attractions—Boston's Terms and Goals.
(Special to The Mirror.)

Boston, Dec. 4.

Boston has several changes of bills to-night. Foremost in interest is the appearance at the Museum of Frederick Warde and Louis James, neither of whom have been seen in this city for several seasons. Julius Caesar is the bill.

The Museum had the largest house in the city to-night, although the performance was delayed by the late arrival of the company on a special train.

W. H. Crane is a favorite in Boston, and it was not strange that the Tremont had a large audience to-night, when he gave his new play, Brother John, for the first time here.

Will Boston ever tire of The Private Secretary? Apparently not, for the Hollis Street Theatre hall as delighted an audience to-night as did the Park years ago, when W. H. Gillette first said "Do you know?" and "Oh, how nice!" here.

Gillette's performance was inimitable, as ever, but the company is not equal to former ones.

A play new to Boston was also given at the Bowdoin Square to-night—Captain Herne, U. S. A., with J. Jay Dowling in the leading part.

A prime favorite with Grand Opera House audiences—The Struggle of Life—returned to that theatre to-night. As last year, William Stafford plays the leading part.

Wilson Barrett concludes his engagement at the Globe this week, repeating the pieces which he has given so effectively in the past fortnight. His revival of The Stranger at the Wednesday matinee last week was so successful that he gives that old-time favorite again this week. Primrose and West follow.

Last nights are announced at the Boston, where The Black Crook will only run through the present month. Ward and Vokes have made a great hit with their specialty. Joseph Jefferson will be the next attraction.

Venus is now well advanced toward the hundredth performance at the Park.

Although Charley's Aunt is underlined for production at the Columbia The Girl I Left Behind Me is attracting large audiences there.

Other attractions in Boston this week are: Bijou and Howard Atheneum, continuous variety; Grand Museum, Sid C. France in Dead to the World; Lyceum, May Shaw Burlesque company; Palace, A Busy Day.

Engene Tompkins has in mind a brilliant Shakespearean revival at the Boston, although not for this season. Henry V. may be the piece selected.

Hamlin Garland is going to turn his attention to playwriting. He wants to give the stage a drama which will represent Western life as it actually is.

In point of attendance The Actors' Reporters' football game at the South End grounds Nov. 25 was not as successful as had been desired. There had been a terrible rain storm all the night before and the earlier part of the day so that few spectators ventured out. The score was a tie 6 to 6. The Girl I Left Behind Me company brought all its girls who waved their banners from the top of a gaily decorated tally-ho. The reporters went to the performance at the Columbia after the game.

The Boston Lodge of Elks held its annual

memorial service at the Columbia Theatre last night.

A testimonial concert to D. Foster Farrar was given at the Boston Sunday. The principals of Russell's Comedians and Venus took part as did Ward and Vokes, Fred. Lemox and Josie Sadler.

Before the L'Enfant Prodigie company left Boston its members gave a private performance before the members of the Tavern Club.

Representatives of every theatrical company in Boston attended the funeral of Mrs. Lizzie I. Ross (Lilian Wood) at 215 Columbia Avenue, on Nov. 28. The floral tributes were very noticeable for their beauty. The pallbearers were Dr. Charles Thayer, James Blake, of the Globe; Fred. Clarke, and Charles Iveson. The interment took place at Mount Hope Cemetery.

The Society for the Prevention of Cruelty to Children has been getting in its work in Boston, although it appears as if its aim had been to get its name before the public rather than to prevent alleged cruelty. The Schaffer family went to Boston with Russell's Comedians for a single week at the Tremont. There was talk of presenting the act of the children, but nothing but talk came of it until Friday, the last day but one of the engagement, when Acting Manager William Seymour was summoned to court and the case was continued until Dec. 13, about a fortnight after the expiration of the engagement. The children appeared all the time without interruption.

Now the statement is made that the Alcazar will be ready for opening May 1.

Holiday productions of burlesque will be in order at the Howard Atheneum.

Edward M. Alfriend's play, The Diplomat, is to have its production by the Grand Opera House Stock company on April 9.

The death of George W. Howard, the popular actor, who has been ill in this city for two years, occurred to-day. A benefit a year ago provided support for him in his last days. JAY B. BOSTON.

ST. LOUIS.

Lady Windermere's Fan, Hoss and Hoss, The Rainmaker, and A Brass Monkey—Notes.
(Special to The Mirror.)

St. Louis, Dec. 4.

Oscar Wilde's latest play, Lady Windermere's Fan, opened at the Olympic Theatre to-night. In the cast are two natives of St. Louis—Anna Stannard and Ed. S. Abeles. The engagement during the week is for the benefit of the Hebrew Relief Fund, and the prospects are good for good audiences.

Hoss and Hoss, seen here earlier in the season at the Grand Opera House, opened at the same theatre last night to good patronage. The opening performance last night was largely attended.

Donnelly and Girard opened at the Hagan last night in The Rainmaker. The comedy was seen by a large audience.

A Brass Monkey, led by George Marion, opened at Pope's at yesterday matinee.

The Silver King, presented by Carl A. Hasvin and company, gave a good performance at Haylin's, commencing at the matinee yesterday.

Rice and Barton's Comedians opened at the Standard yesterday afternoon.

M. B. Curtis spent Thanksgiving in St. Louis. He is en route to New Orleans.

Nettie Reynolds, of the Jane company, was taken seriously ill last Tuesday, and did not appear again last week. She was sent to her home in New York on Saturday night by Manager Dillingham.

Mansfield changed his bill on Saturday night, owing to the illness of a member of his company.

W. C. HOWLAND.

PITTSBURG.

Class Sports, Halls and Hart—Thomas E. Murray—A Complimentary Dinner at a Club.
(Special to The Mirror.)

PITTSBURG, Dec. 4.

Thomas E. Murray opened in The Voodoo at the Grand Opera House to-night to a large and enthusiastic audience. Tuxedo next week.

At the Alvin Clara Morris began a week's engagement to a good-sized audience, opening in Article 47. Camille, Renee and Claire are underlined. The Old Homestead next week.

Hallen and Hart drew one of the best houses of the season to the Bijou this evening. Next week, The Power of the Press.

A Texas Steer was given at the Duquesne to-night to a large house. Richard Mansfield follows.

At the Academy of Music the May How and company opened to the capacity of the house. Next week, Reilly and Wood.

Dr. Carver in The Scout is the attraction at Harris'.

The friends of Thomas E. Murray will tender him a complimentary dinner at the Pittsburg Club during his engagement here. E. I. DONNELLY.

CLEVELAND.

The Girl I Left Behind Me, A Night at the Circus, and The Power of the Press—Notes.
(Special to The Mirror.)

CLEVELAND, Dec. 4.

The Euclid Avenue Opera House was filled to-night to witness The Girl I Left Behind Me. Next week's attractions are Clara Morris for first three nights and J. K. Emmet the rest of the week.

Nellie McHenry, who had not been seen in Cleveland in five years, was greeted by a large house to-night at the Lyceum Theatre in A Night at the Circus. She will be followed by Africa next week.

The Power of the Press was given at H. R. Jacobs' Theatre to a good house. It will hold

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A DOUBLE LESSON, a play by B. C. Stephenson.
RAID MARLAN, a fantasy by Mollie Elliot Sea-
well.
WIG AND GOWN, a farce by F. W. Sidney.
THAT LAWYER'S FEE, a play by H. Burdette
Tenn.
CROCODILE TEARS, a farce by Cecil Clay.
THE TINTED VENUS, a burlesque by W. C. K.
Wilde.
GHOSTLY MANOR, a burlesque by several
authors.

NEW.

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ily.
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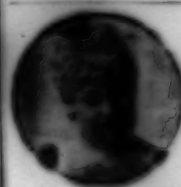
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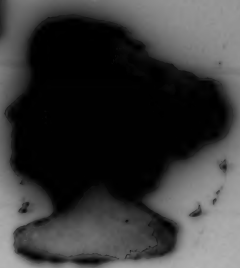
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